

SALT in the WOUND

for solo vibraphone

Curtis K. Hughes
2000

SCORE

SALT in the WOUND (2000)

for solo vibraphone

by Curtis K. Hughes

for Aaron Trant

duration = approximately 11 minutes

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SALT in the WOUND - *PERFORMANCE NOTES*

- "Salt in the Wound" was written in April 2000 on a commission from Aaron Trant for inclusion in a short concert of solo percussion works to precede a screening of the silent film, "La Jetée," directed by Chris Marker, with an original percussion score written and performed live by Aaron Trant. As such, both the music and the title have something to do with the anxious nature of the film. A studio recording of Aaron Trant's interpretation is available on the CD "AVOIDANCE TACTICS" [Cauchemar CD001].

- The score makes use of both ordinary metrical notation, and a free, unmeasured notation in sections. In the metrical sections, standard notation practice with regard to accidentals applies, i.e. accidentals carry throughout the measure. In the unmeasured sections, however, accidentals apply only to the notes they immediately precede, unless the note in question is an immediate repetition of the previous note, with no intervening material. Courtesy accidentals are employed as often as possible to help clarify this.

- In addition, at a few moments, the score includes verbal instructions, and relies to a certain extent on the performer's creativity to bring these instructions to life in ways that ordinary musical notation cannot indicate.

- Frequently the music calls for sudden, vary rapid accelerations in tempo, or sustained periods of acceleration over an extended passage. In both cases, the indicated tempo markings should be followed as closely as possible, since they are essential to the character of the music, but they also require the performer to carefully pace him or herself over the course of the piece, so as not to reach the brink of technical impossibility when the fastest sections occur.

- Dynamic markings throughout the score are intended to indicate immediate changes of dynamic level whenever they are not specifically preceded by a crescendo or decrescendo.

- Finally, pedaling for the vibraphone is indicated in a variety of ways in this piece. Most commonly, it is indicated by solid brackets underneath each line of music, with "bumps" in a line indicating brief pedal changes during a predominantly pedaled section. When the line becomes a dotted line, this indicates that the passage should be only lightly pedaled, for a small quantity of sustain. Occasionally, pedal changes should not include a complete release of the pedal: this is indicated with the notation "1/2" appearing below the pedal change. In some sections, however, pedaling is only indicated by verbal instructions, and depends largely on the performer's discretion. In general, the pedal indications should be used more as a guide to the harmonic rhythm of the music than as a strict set of instructions. Any manner of pedaling which serves to clarify the harmony of the piece as implied by what is written can be considered acceptable.

- Curtis K. Hughes
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for Aaron Trant

SALT in the WOUND

Curtis K. Hughes
April 2000

for solo vibraphone

With aggression and bitterness,

Vibraphone

(use hard mallets throughout)

$\text{♩} = 92$

f *ff* *fff* *f* *mp* *p* *mp* *mf* *ff* *f* *ff*

mf *f* *mf* *ff* *mf* *ff* *f* *ff* *p* *mp*

mp *p* *mp* *mf* *mp* *mf*

(release suddenly)

C a tempo

f *mf* *f* *mp* *mf* *mp* *mf* *mp* *mf*

1/2

mp *mf* *mp* *mf* *f* *sfz* *mf*

1/2

f *ff* *f* *ff*

(1/2 pedal as necessary to create legato)

mf *ff* *mp* *mf* *ff*

mp *f* *mp*
tr *tr* *tr* *tr* *tr*
 3

mf *mp* *mf* *f* *mf*
tr *tr* *tr*
 3 5 5

Play continuously through each group of notes, with consistently rapid attacks. Accelerate gradually...

mp *mf* *cresc.* *f* *cresc.*
tr *tr*
 3

Continue accelerating...

... as fast as possible!

ff *cresc.* *fff*
D
 9/8

(sudden release)

D ♩ = 70 *molto rubato* *ritenuto* *a tempo* *accel.* ♩ = 90 *molto ritard.* ♩ = 64 ♩ = 82, *strict tempo*

(From D to E, use light half-pedaling on each beat to create moderate, temporary sustain.)

← ♩ = ♩ → ♩ = 84

E

(Continue very light half-pedaling on the beat until letter E.)